
THE ULTIMATE DRAGON WARRIORS ZINE

CASKET OF FAYS

ISSUE NINE



88

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INTERVIEW WITH THE COBWEBBED DRAGON

Lee Barklam

Tell us one or two lines about who the Cobwebbed Dragon is.

My real name is Lee, and I'm a 40-something British guy with a day job in IT and strong opinions about the Oxford comma. Outside of work and Dragon Warriors, I enjoy co-operative boardgaming, creative writing, socialising over coffee, and my fitness.

What was your first experience with Dragon Warriors? The why; the where; the how.

I started picking up the Dragon Warriors books shortly after they first came out. I already enjoyed adventure gamebooks and was part of a role-playing group at school (playing mostly AD&D). Dragon Warriors had a different tone to AD&D, which typically descended into high-fantasy murder-hobo dungeoneering that I didn't find particularly satisfying.

AD&D's complexity appealed to my analytical side, but that same complexity restricted storytelling and character development, plus AD&D's high-fantasy incoherence broke too much of its game world for any real immersion. As I was discovering what it was I enjoyed (and didn't enjoy) about role-playing, Dragon Warriors came along promising simple rules and narrative richness. However, the Dragon Warriors rules didn't seem to inform the style of play that the narrative promised, so playing Dragon Warriors didn't appeal at first – some of the published adventures were too combat-heavy for a game that read like it should be more about lore and role and less about the fifty-stabby-loot'n'glory style of play. It was frustrating to have so much emphasis on combat in the early published adventures when combat was so deadly, so whilst I drank

in the lore, the writing, and the evocative language that has shaped my own writing over the years, I didn't play it much.

Where did you go from there? The 80's, 90's, and so on. Did you leave DW awhile and come back, or have you been here all along?

I've never left Dragon Warriors; it became my baseline for how a game should feel (albeit not how I thought it should play). So whilst I continued to play other games (AD&D, WFRPG, Runequest, GURPS, and their ilk), I was always thinking about how the games in which I played could be more Lands of Legendy in atmosphere and how to incorporate elements from those game systems that worked well back into the Dragon Warriors rules.

Once I was confident enough to referee my own games, I tweaked the published adventures to fit better with the feel of Dragon Warriors – less combat and more immersion in the haunting folkloric ambience of the Lands of Legend.

Over the decades, I've rewritten the Dragon Warriors rules to suit my gaming style, so whilst I still play something recognisably Dragon Warriorsy (ATTACK vs. DEFENCE, etc.), most of the high-fantasy elements have gone, combat – and magic – is likely the last resort for embattled adventurers, and I place more emphasis on ensuring the lands in which the characters adventure feel genuinely strange, dangerous, and exciting.

Tell us about a memorable character you've played or that someone has played in one of your games.

I mostly referee games so tend not to get too invested in my characters – few last longer than a single scenario, although I did have fun with Bretwald when he accompanied the party into Vallandar's tomb.

However, on one of the rare occasions I'm not refereeing a game, I played in Shaun's play-by-forum adventure, *Vitai Lampada Tradunt*. My character was a sorcerer and particularly memorable in that he didn't cast a single spell for the entire adventure.

What's your favourite DW scenario?

As with any personal preference, what would constitute my favourite one day probably wouldn't be the next. I have a nostalgic fondness for *King under the Forest* – not only do I appreciate the Arthurian parallels, but it was the first adventure I played. I feel it also makes for a nice gateway drug for those of us previously only exposed to a diet of (A)D&D – it's dungeony enough to be a smooth transition for people used to that structure but steeped in enough lore to give the adventure a strong narrative context.

If I had to pick a published scenario that feels the most Dragon Warriorsy, I'd probably go with a *Box of Old Bones* or *Sins of the Father* (the latter mostly for the... wait, no spoilers). There's also a great adventure on DM's blog called *The Honey Trap*¹ that can be adapted into an adventure as Dragon Warriorsy as anything that's been published.

And the adventure I had the most fun running was *The Miller's Tale* – the published adventure is quite light, but with a few more locations, characters, and mysteries peppering Jibb's Hollow and its environs, we had many evenings' hijinks with it!

How did the Cobwebbed Forest come about?

I first registered the domain back in 2009, at a time when I was keen to teach myself web design. I learn best when I have a practical goal towards

¹ <https://fabledlands.blogspot.com/2010/07/honey-trap-dw-scenario-part-1.html>

which to work (rather than just learning by wrote or from worked examples). Gaming – and Dragon Warriors particularly – was my predominant hobby, so I made it the focus of my learning project.

And I'm still learning.

Given that my goal is to learn, not to create a quality product, I don't use any frameworks or platforms – I hand-write every line of HTML, CSS, PHP, and MySQL, which explains why the site is still a little amateurish in parts (and why it takes me so long to publish updates). I have a backlog as long as my arm of things to add to (and improve) the site and I'm still actively developing it all these years later.

And the name, in case you were wondering, is taken from the blurb on the back of the old paperback book that started the whole thing back in 1985. The promise of cobwebbed forests and haunted castles immediately conjured exactly the kind of fantasy adventure I wanted to have as a young kid and it's stuck with me for all of these decades.

Tell us a little about your Dragon Warriors Wiki project.

The Dragon Warriors Wiki was an incredible trove of fan-contributed content for the Dragon Warriors rules and the Lands of Legend setting. However, it was a tangential casualty of the Worldwide Web's convergence towards consolidation and homogeneity. I had a recent-ish backup of the Wiki content before it went dark, so I am currently compiling it all into a library of PDF documents. The Wiki was a work of over a thousand web pages (some quite extensive), so you'll have to be patient – but it is coming².



² <https://cobwebbedforest.co.uk/WikiArchive.php>

Other DW resources – any recommendations?

As I alluded above, the content on the Internet is becoming homogenised, centralised, paywalled, and selectively curated. Niche communities are being drowned within a sea of content factories, and Dragon Warriors’ presence on the Internet has suffered as a result. One of my ambitions with the Cobwebbed Forest is to provide a master index from which all Dragon Warriors content can be found on the Internet – a good place to start would be the “Elsewhere” page³, but there are also pages in the Forest dedicated to indexing the published materials⁴ and all available adventures⁵.

Most of the recent discussions and contributions to Dragon Warriors now appear on Facebook⁶ and Discord⁷.

What does Legend hold for you in the future, and what do you hope for Legend in the future?

I continue to draw inspiration from the Lands of Legend in my creative projects and I am looking forward to Jewelspider⁸, which I hope will be filled with more of the same evocative discomfiting melancholy that makes the Lands of Legend such an enticing place to explore.



³ <https://www.cobwebbedforest.co.uk/Elsewhere.php>

⁴ <https://www.cobwebbedforest.co.uk/Publications.php>

⁵ <https://cobwebbedforest.co.uk/Adventures.php>

⁶ <https://www.facebook.com/groups/2321315414820351/>

⁷ <https://discord.com/invite/wkWd4VK>

⁸ <https://www.patreon.com/jewelspider/>

BITES, STINGS, AND VENOMOUS THINGS

Wayne Imlach

This is a variant on the standard DW Poison rules.

There is no ‘instant death’ roll as in the original rules, and a character cannot randomly be immune to a poison; rather, it applies the detrimental effects over time.

Poisons come in five levels of **Toxicity**, with the middle three corresponding to those in the original rules. Each uses a specific die to determine the damage it inflicts.

Very Strong:	d8
Strong:	d6
Medium:	d4
Weak:	d3
Very Weak:	d2

Each poison also has a **Rapidity** that determines how quickly and frequently the effects are applied. Some, like the venom of creatures, may take effect within seconds or minutes. Other poisons may take hours or even days to harm the victim.

At the end of each rapidity period (be it rounds, minutes, hours or longer), the poison inflicts an amount of damage as indicated by the associated die roll. If the highest value possible on the die is rolled (i.e. a 6 on a d6, an 8 on a d8, etc.), then after inflicting the damage indicated the poison runs its

course and is neutralised. Otherwise, damage continues to be applied at the end of each subsequent rapidity period.

If a character is poisoned several times in a row *with the same poison*, such as being bitten or stung multiple times, they do not take any additional damage - they are simply either poisoned or not. If unlucky enough to be injected with *different poisons*, however, they are treated separately and damage is inflicted by each.

In the case of being continuously exposed (such as breathing poisoned air) rolling the highest value on the damage die does not neutralise the poison as long as exposure continues.

Rapidity

This determines how quickly the poison starts to affect the victim, how frequently the damage is applied, and how long before recovery occurs. Most creatures have fast-acting venom, so a poisoned bite or sting will run its course over a few rounds. Other types of poison may take longer to work through the victim's system, with a few insidious types causing harm over the course of several days. The categories listed below are just the most commonly encountered – feel free to create any rapidity that fits the poison being created.



Fast - the effects of the poison are applied at the end of each round.

Normal - the effects are applied at the end of each minute (10 rounds).

Slow - the effects are applied at the end of each hour.

Damage Types

A poison may damage characteristics other than Health Points (such as Strength or Intelligence) or inflict damage on several characteristics simultaneously.

Lethal – damage is applied to Health Points and will kill a character if this brings them to -3 HP or lower.

The following damage types are applied to characteristics. These can temporarily fall below 3 (and even into negative scores) for the purposes of tracking the poison's progress but will return to normal over time.

Paralysing – damage is applied to Reflexes. If Reflexes falls below 3, the victim is paralysed and cannot move or speak, though they remain conscious.

Weakening – damage is applied to Strength. If Strength falls below 3, the victim is enfeebled and can barely move. They can still talk slowly and look around but cannot perform any significant physical actions (including the gestures required for arcane spellcasting).

Movement is reduced to a pitiful 1m crawl per combat round.

Consciousness – damage is applied to Psychic Talent. If it falls below 3, the victim falls unconscious. They roll once each hour to regain consciousness (1 on a d6), though should Psychic Talent return to 3 or greater, the roll is made each minute instead.



Madness – damage is applied to Intelligence. If it falls to below 3, the victim suffers a Madness as detailed in the Dragon Warriors rulebook. Poisons of this type will inflict very specific forms of Madness on the victim. The Madness will pass once the character's Intelligence returns to 3 or greater.

Disfiguring – damage is applied to Looks, and represents rashes, swelling and other changes in the skin and body caused by the poison. Looks can also be used if the poison affects a sense such as sight or hearing. In this case if it falls to below 3, the sense is disabled (blindness, deafness, etc.).

Once a poison has run its course and is no longer present in the victim, damage to Health Points recovers at the normal healing rate. Damage to characteristics is typically restored at the same rate as the poison's *Rapidity*, unless an alternative recovery duration is more appropriate.



Common Poisons

These replace the poison rules in the relevant entries, and list Toxicity, Rapidity and Types (in that order):

Assassin's Lotion – Medium, Fast, Lethal

Sorcerer's Poison – Medium, any Rapidity, any one Damage Type

Barghest – Medium, Fast, Lethal (when bitten, roll equal to or less than Psychic Talent on 3d6 to ignore the effects of the poison – it is immediately neutralised)

Basilisk – Weak, Fast, Lethal

Bee Swarm – Very Weak, Fast, Lethal

Cloudspider – Strong, Fast, Lethal & Paralysis

Giant Scorpion – Strong, Fast, Lethal

Giant Spider – Medium, Fast, Lethal & Paralysis

Giant Viper – Strong, Fast, Lethal

Gorgon Tresses – Medium, Fast, Lethal

Hellhound – Strong, Normal, Lethal

Hydra Bite – Weak, Normal, Lethal

Hydra Vapour – Medium (Weak if filtered), Normal, Lethal

Manticore – Strong, Fast, Lethal

Necrochor Scorpions – Strong, Fast, Lethal

Oni Breath – Strong, Fast, Madness (Acute Amnesia)

Poisonous Spider – Very Weak, Normal or Slow, Lethal

Water Leaper – Medium, Fast, Lethal

Winged Snake – Strong, Fast, Lethal

Wyvern – Strong, Fast, Lethal (Permanent: every time a 1 is rolled for damage, the character loses that Health Point permanently!)

Antidote Spell

This immediately reduces the Toxicity of any poison in the victim's system by two steps, and completely neutralises Weak and Very Weak poisons. Unlike the original spell, it can be applied at any time the poison is still active.





WEAPONS OF THE THOUSAND ISLANDS

Damian May / Brock

THE KERIS (OR KRIS)

The **keris** (d6, 3 plus any poison and/or enchantment effects), also known as kris, is a sacred weapon deeply embedded in the rituals and practices of Silat (a set of fighting styles native to the Thousand Islands). There exist about five dozen variants of the keris in Thousand Islands, each with their own shape and name.

The keris is an asymmetrical dagger with a distinctive blade, patterned through ancient smithing techniques. While some, generally older, keris have straight blades, most have wavy blades with an odd number of curves. The number of curves (or *lok*) of a keris blade generally varies from 3 to 13, although some blades have as many as 29.

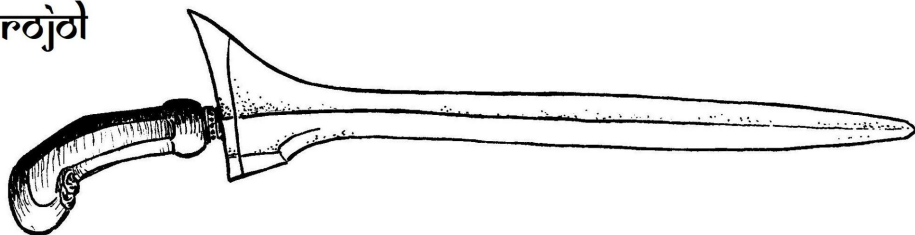
Many keris are believed to have their own personalities and powers that must be controlled and negotiated by the wielder. Aside from any enchantments they may be imbued with, most keris blades are infused with a poison (known as *warangan*) during their forging, ensuring that wounds caused by this weapon are fatal.

Some keris blades are imbued with powerful enchantments making them dangerous weapons indeed.⁹

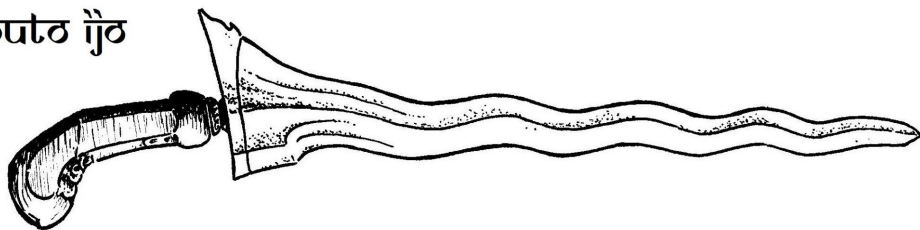
Using Wayne Imlach's poison rules (q.v. pages 9-14 above), a keris poison is typically: Medium strength, Slow rapidity, Lethal toxicity. Otherwise, a keris poison would be a normal poison (roll less than or equal to Strength on 3d6 or die).

The illustration below shows two keris. The upper keris is an older, straight-bladed version known as a *Brojol*. The lower keris is a more typical wavy-bladed knife known as a *Buto Ijo*.

brojol



buto ijo

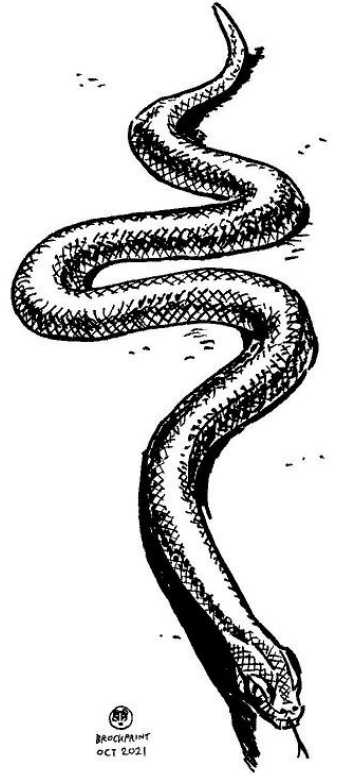


⁹ The exact nature of such an enchantment is left entirely in the hands of the Gamesmaster.

SNAKES

Brock

Lithe, limbless, scale-covered, and cold-blooded, snakes can be found everywhere except in the coldest regions of Legend. There are thousands of different species of snake, of which only 600 or so are venomous and, of these, less than one in ten have poison capable of harming a human. It is this last group that concerns us here – the likes of cobras, vipers, asps, kraits, fer-de-lance, mambas, etc.



In general, snakes will avoid people; conflict tends to arise when the snake is somehow angered or compelled to attack by sorcery. In warmer climes, snakes are known to take shelter in all sorts of enclosed spaces, including armour removed and left on the ground; picking up a helmet and accidentally tipping out the sleeping snake is likely to annoy the creature. More dangerous are those snakes preserved and compelled by ancient sorcery; the mages of ancient Kaikuhuru and those of Minj are known to have protected their lords' tomb-complexes with living serpent guardians.¹⁰

Snakes are *fast*. To represent this, roll 1d6 +12 to establish a snake's Reflexes. A low roll probably indicates the snake has got a bit cold and torpid.

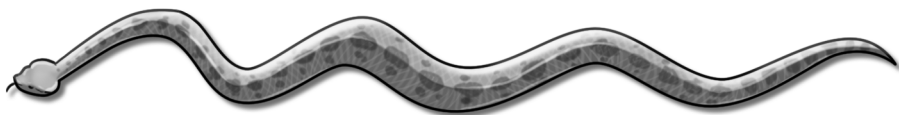
¹⁰ Others have used snake guardians in tombs too, but these are less common (cf. DW book 4, pp. 161-163).

ATTACK 17	Bite (d4, 1 + medium or strong poison)
DEFENCE 2	Armour Factor 0
MAG. DEF. 0	Movement: varies (5m to 30m)
EVASION 3	STEALTH 19, PERCEPTION 9 (normal)
Health Points 2	Rank Equivalent: 1 st

Native to Opalar, Mungoda, and Minj, some cobras can spit their venom into a victim's eyes. This form of attack is rare against humans (the preferred attack against such large opponents is a bite where they can reach). This is resolved as a missile attack with a 2m range at the victim's eyes (add +4 to the d20 Hit Roll because the cobra is aiming at a very small target). If hit, the victim is automatically blinded for 2-8 Combat Rounds but takes no other damage (characters wearing full helms that cover the face apply an additional +2 Hit Roll penalty when the cobra spits at them).¹¹

Ordinary snakes are not terribly bright; they will attack the closest thing they perceive as a threat. Experienced characters (e.g. Barbarians, Hunters, or those who've had previous experience dealing with snakes) can take advantage of this by placing something in their way (e.g. a shield, a cloak) to distract the snake and allow a riposte. To determine whether the character is successful, roll d20 vs. Attack; a roll equal or less means the snake will attack the decoy and the character is then free to strike at the snake. A failed roll means the snake darts past the decoy to attack the character directly.

Snakes evoke a primeval fear in many; a morale check may be appropriate (GM's discretion).



¹¹ The duration is perhaps kind but this is a game, after all.

FAIRY KNIGHT

Chris Jolliffe

Elves possess an unceasing curiosity for mortals and their peculiar, short, and unfettered lives. Occasionally one of the Fair Folk will copy some human custom to experience them firsthand, and this is the origin of Fairy Knights.

In a woodland clearing or where a road passes close by the forest edge, a strange knight may emerge to challenge warriors to a joust or passage of sword or spear. On occasion they may even venture to a human settlement, even entering a castle to lay their contest down.



The weird knight will display some unsettling characteristic; they may be unusually large or small, be of a strange hue (green, white, or jewel-tinted), they may be wrapped in ivy, or glimmer as if by moonlight. If their face can be seen, it may be astoundingly beautiful, bestial, or even seemingly fashioned from wood. Their horse, if they are mounted, will be of an unmatched and beautiful pedigree, adorned with an intricately embroidered silken caparison edged with silver bells.

The challenge will be the same, however – a passage of arms according to human traditions against a single warrior; the terms to be agreed beforehand. This can be a fight to the death or to surrender – in the latter case the loser owing some obligation or service to the victor.

Fairy Knight

ATTACK	22	Lance (2d4 +2, 8), or if on foot:
DEFENCE	16	spear (2d4 +2, 6), two-handed sword
MAGICAL DEFENCE	12	(d10 +2, 7)
EVASION	6	Armour Factor 7
Health Points	12 +1d6	Rank-equivalent: 7th

Fairy Knights always fight with elaborate +2 magical weapons and armour

A Fairy Knight will possess one of the following unnatural powers:

1. Cloaked in an aura of fear or glory; anyone of less than 3rd Rank flees, everyone else is Weakened as the Sorcerer spell
2. Heals 3 HP every round
3. Can only be harmed by magical weapons
4. Extraordinarily strong; +2 to Armour Bypass and damage
5. Unnaturally fast; +4 to DEFENCE, +3 to EVASION, always wins Initiative
6. There is a 1-in-3 chance that any blow inflicted during the combat will be inflicted upon the attacker instead of the defender

Once defeated, the Fairy Knight will often disappear, leaving some trophy behind, or (if slain) will rise up from the mortal blow to deliver a prize or challenge. If compelled to obligation or service, it will fulfil this to the letter as it understands it.

Typical rewards include:

- The knight's +2 weapon
- The knight's helm that grants +1 Armour Factor and Elfsight
- A strange jewel worth 3-600 (1d4+2 x d100) Florins
- A belt granting +2 Strength
- A girdle granting Reflexes of 18
- An item central to a quest

BEARING ARMS IN ALBION

Shaun Hately

My own *Dragon Warriors* games have long been enhanced by the use of heraldry. Describing how this occurs, and especially outlining all the laws and traditions of heraldry in my (or any version) of Albion and Legend goes beyond the possible scope of this article – [I have literally written a book on heraldry in roleplaying games](#) – but here I will outline the process involved in gaining the right to own and bear a Coat of Arms – a heraldic achievement – in Albion. Similar processes occur in most of the nations north of the Coradian Sea and in the Lands of the Crusades – in many, formal rules on these matters are more developed than in Albion.

Warriors have long worn personal symbols on their shields and clothing for entirely practical reasons – to allow for identification in battle. Likewise, leaders have often required those fighting under their command to wear their badge for the same reason. But it is only in the last three decades that a more formal and regulated approach to such matters has taken hold in Albion. The King's Herald, based from the College of Arms in Ongus, has the legal authority to decide who is allowed to have a Coat of Arms, and precisely what that Coat of Arms should be. At the same time, bearing a Coat of Arms authorised by the College has become a considerable symbol of prestige that goes beyond those who regularly wear armour and fight in battles or tourneys – wealthy merchants, in particular, seek this distinction as a mark and recognition of the fact that they are considered gentleman and ladies of quality, to be respected. The Guilds seek the distinction. So do 'Free Cities', which acknowledge no lord but the King. Even the Church, its orders, and its leaders have found value in such recognition as a symbol and acknowledgement that they have civil and secular authority that goes beyond their religious powers. And the College of Arms is prepared to assist in all of this – for a price.

For the traditional Knight, this is a reasonably simple process – all Knights have both the right and duty to have a Coat of Arms, and the College of Heraldry will assist in this for a fee based on the Knight's wealth – the truly impoverished will pay nothing. The Knight simply sits down with a herald – as well as being found at the College, King's Heralds actually travel around the country to provide this service – and negotiates their chosen coat of arms with that Herald. While a Herald will insist that a coat of arms follows the rules of heraldry, they will pay very real attention to the desires of a Knight, and wherever possible will incorporate any badges that the Knight or their ancestors have used in the past – the Knight whose personal badge is a bear, will likely find a bear on his new coat of arms, it will just now be rendered in appropriate heraldic style.

The process is similar for others such as merchants but, in these cases, the Heralds will require a substantial fee to be paid based on their assessment of both wealth and character. A pious man, known for his works of charity and respected for his honesty, will pay a much lower fee, than somebody who is known to be specifically trying to buy respectability – but if somebody is willing to pay any price, almost anybody can buy an achievement – and the recognition that goes with it. This is not considered corrupt – but a means by which the College assures it has the funding it needs, and especially allow generosity to those who have earned its support but may not be able to pay.

The achievement that is granted by the College is actually rendered in a written form – heraldic language is precise enough that a succinct written description of a coat of arms is definitive – a skilled and informed artist can render a painting or drawing from such a description. The College itself has artists who can paint or draw a Coat of Arms for a patron, either on parchment or on a shield itself, as well as weavers who can create heraldic banners – again, they charge for these services, but nobody is obliged to use them.

GIBBET OF MAUBIGNON

(Gibet de la Motte Maubignon)

Brock

Standing on a high spur of land, a few hundred metres north of the walls of Vantery and easily seen from the roads leading to Meore, Thours and Braeburg, the gibbet (or gallows) of Maubignon displays the dead bodies of criminals as a warning to the population and to raiders from the mountains.

The gibbet (or *gibet* in Beaulangue) was first built in the late 9th Century AS by Lord Garmond I de Bellecour, Viscomte of Vantery,¹² and was a less substantial structure built of wood. This was replaced in the mid-10th Century under King Henri I, who ordered the building of the current stone structure.

A stone base supports ten stone pillars, between which wooden beams act as the gallows. A short flight of stairs leads up through a grim doorway to the platform inside the structure. While criminals are hanged here, the structure is also used to display bodies of those hanged elsewhere.

Once displayed for a suitable length of time, the bodies are taken down and, while those of important people might be returned to their families, most are buried in graves nearby. The graves are not always dug deeply enough (especially during busy periods) and the area has become the haunt of ghouls that come to feed during the hours of darkness.

When the number of ghouls swells to become a tangible threat, sellswords are hired to eliminate them. This is a job not without risks as, aside from

¹² More accurately, the *vicecomites*, deputy or vicar of the Count of Vantery. Not to be confused with the English title of viscount, which is different; being a noble rank between baron and earl.

the danger posed by the ghouls themselves, it is rumoured the aura of the place has attracted far worse creatures to the area. While no-one lingers within a league of the place after dark, even hardened mercenaries baulk at going near the place on the darkest nights of the year.

The Gallows of Maubignon are based on the Gibet de Montfaucon which once stood to the north-east of Paris, close to where the Canal Saint-Martin now flows.



FAQs FOR DRAGON WARRIORS (PART I)

Dave Morris (compiled by Brock)

First published by Dave Morris, and reprinted here with his kind permission, are questions asked about the Dragon Warriors game along with his replies. There are a lot of them, so this is only a first instalment.

(1) Why are there no rules with more granularity for ranged combat/shields/sieges/skills/Vancian magic/D&D Clerics/social combat/sappers/toboggans etc.?

Dragon Warriors harkens back to a simpler time where all the rules you needed were included in the “combat” chapter. If we bolt on dozens of new rules then what we have is a clone of one of other fantasy games. The essence of Dragon Warriors isn’t in the rules; it’s about standing alone in the dark, shivering with cold and fear, while something terrible lurks just out of your flickering torchlight waiting for you to turn your back.

That’s not to say we don’t encourage you to create your own additions to the rules, in fact, if that is what you love to do, please do go crazy! But, please don’t expect official rules covering every single situation... if you want this kind of detail in your game there are some very fine products on the market that do this very well already.

(2) Can a sorcerer with his tongue sliced off still cast spells?

Nope, a Sorcerer needs his tongue to chant, as do Warlocks and Elementalists to a lesser degree. Mystics don’t require gestures or chanting so they can cast without a tongue.



(3) What is the minimum number of fingers required to cast spells?

Sorcerer and Warlock finger gestures require all fingers, and are akin to sign language, replacing words in the Arcane tongue that are impossible to pronounce for a humanoid mouth. A Sorcerer who loses fingers must relearn to cast his spells using modified gestures requiring fewer fingers. This process is difficult; treat it as learning a simple language with a tutor. At the GM's discretion, a Warlock may actually need a tutor (any Sorcerer or other character who knows Arcane will do), since Warlocks don't actually understand the gestures they make. Elementalist gestures can be cruder, and therefore only require part of the hand to be intact, since Elementalist spells are primarily cast by force of will.

(4) If a Sorcerer is blind in one eye, does he have a penalty in casting spells?

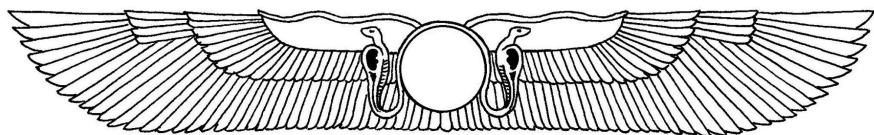
Nope, as long as he can see it, he can hit it.

(5) Does *Deathlight* shoot both targets standing 80m from each other, so long as both are within the 40m range of the Sorcerer?

The Sorcerer needs to be able to see both targets fairly clearly, so both must be within a 90 degree arc, as seen from the sorcerer's perspective. That gives a maximum distance apart of around 57m.

(6) Is *Bastion* able to stop direct magic and teleportation? and etc...

If a *Bastion* hides you completely, like hiding behind a wall, then you can't be targeted by a direct spell. You could *Teleport* through a *Bastion* since a *Teleport* skips the intervening space.



(7) Is *Bastion* impregnable to everything? Does it stop outgoing attacks as well?

Yes, it blocks outgoing attacks. It is completely impregnable.

(8) Can an Elementalist cast raw power higher than their rank?

As the core rules are written, yes, but see the optional fix from the Players Book.

(9) Can an Elementalist use magic points from different pools at the same time when casting raw power?

No, all the points must come from one pool, corresponding to the elemental power desired.

(10) How is EVASION applied? For example, can you attack one guy, defend against another and yet apply your EVASION to two javelins thrown at you, one from the front and the other from behind?

EVASION is a passive defence; it requires no action to be taken. EVASION represents both your ability to get out of the way, and your situational awareness. You do not need to be aware of any individual attack to evade it. You can use EVASION whilst Surprised. Unless the rules specify otherwise (e.g., the Assassin's Shock Attack), or the GM rules that the circumstances are similarly exceptional, Evasion always works.

(11) Does the *Tangleroots* spell only take effect on natural ground, or on any surface?

It is magic and works on every surface.



BALANCED CHARACTER GENERATION

Mark Dowson

When it comes to rolling up new characters there is often someone blessed with fey luck with the values they roll for their characteristics, while someone else is cursed to roll abysmally. The luck imbued person perhaps rolls 18s as often as their cursed friend rolls around 12.

What follows is a limited solution to this problem. Everyone should benefit more or less equally in rolling up good characteristics, resulting in less extremes in how good the characters are, however not all five stats are necessarily equal. Instead of getting hardly anything above 12, someone cursed with bad luck might just find the best characteristic they have is Looks 18, while still get low in the characteristics they want which influence combat. At least they would get to shine in social situations!

You start off with 6 in each characteristic, or 10 if the Games Master is feeling very generous. Roll five 6-sided dice (or four 6-sided dice, if you are starting with 10 for each characteristic), using the table below to determine what improvements you get for each single dice result. No characteristic however can go over 18. If with one characteristic you get enough increases to take it over 18, assign the excess dice roll results instead to another characteristic of your choice.

D6	Result	D6	Result
1	Strength +4	4	Psychic Talent +4
2	Reflexes +4	5	Looks +4
3	Intelligence +4	6	Player's choice

THE COLLEGE OF ARMS

Shaun Hately

The College of Arms is located in the Ward of Sunmedow in eastern Ongus. Built of yellow sandstone imported from the Holy Land, and standing three storeys tall, it is noted for its extensive use of sheet glass – a very expensive material – for windows in its walls and roof.

It is the headquarters of the King's Heralds, a group of men and women who maintain the official registry of coats of arms in Ongus and is responsible for developing and enforcing the rules of heraldry for the kingdom. Sir Roderick of Pellard (*Friends or Foes*, p.45) is one prominent member of this group and has a room within the College.

The College also undertakes a number of other important functions within Albion and Ongus itself. It lies on the edge of the List Field, which is used for fairs and tournaments, as well as military training under the authority of the College of Arms.

At ground level, a set of large double doors on the street known as Boars Bush provides access to a large foyer where a clerk is always stationed along with two guards. This clerk will decide on whether a person is allowed entry further into the complex – those who have business with the senior heralds may be allowed to pass through a door behind the clerk to their offices – clerks also have desks within that space. Those who seek their own coat of arms will be allowed to ascend a staircase to the first floor, where small rooms exist to allow a junior herald to discuss such matters. The other main doors off this chamber lead to a residential wing where apprentices – literate boys and girls aged between 14 and 21 – training to be heralds are housed and fed.

The first floor, as mentioned, has a group of small chambers where

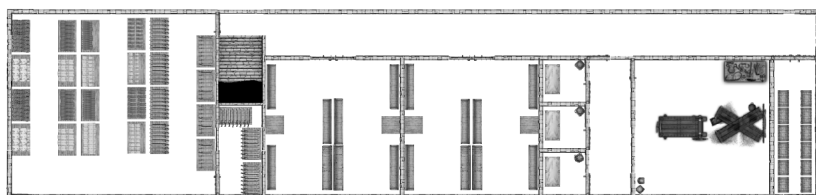
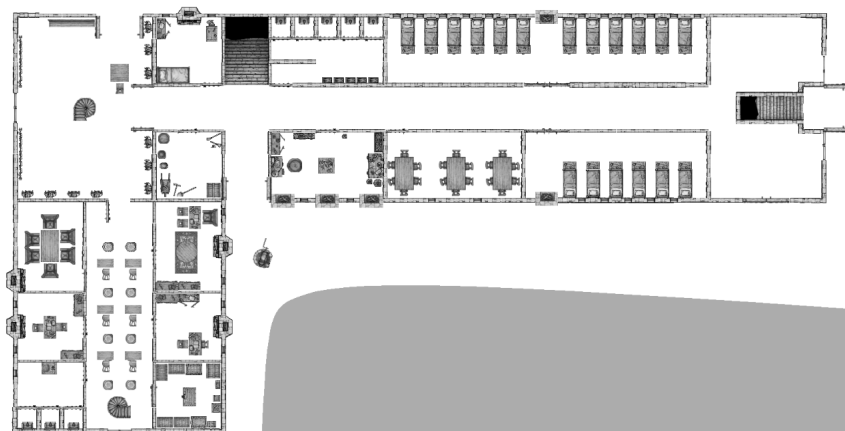
discussions can be had with those who seek a coat of arms. There is also a large chamber which includes a scriptorium – where scribes copy out books and documents – but that also houses some woodcut presses – woodcut-printed books are becoming more common in Ongus but are only cost effective if more than one hundred identical pages are required. Bookbinders also work in this chamber – the College of Arms has become the main source of official books produced by the Crown. There is also a long chamber, accessed by a staircase leading from an external door on the ground floor, where coats of arms are displayed. This chamber is open to the public, and arms are rotated around the easels to ensure that arms that are of most interest and importance to the citizenry of Ongus can be identified.

The attic contains two large chambers – one where painters and weavers paint shields and weave banners for those who have gained arms. The other is dominated by a very accurate map of Albion painted on its floor, which is used by the heralds for any number of administrative purposes.

The cellar contains changing rooms and an armoury that specifically contains child-sized chain mail and wooden swords (real swords are kept behind a locked door). The law requires all ‘infant lords and ladies’ – children of noble birth aged between 7 and 21 – resident in the city to undertake military drill several times a year.

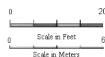
There is also a small set of cells and a torture chamber in these cellars. The College of Arms is the only place in Albion where torture can legally be administered. It was placed under their control about ten years ago on the basis that they could be trusted to only use such measures in the most dire and serious of circumstances.

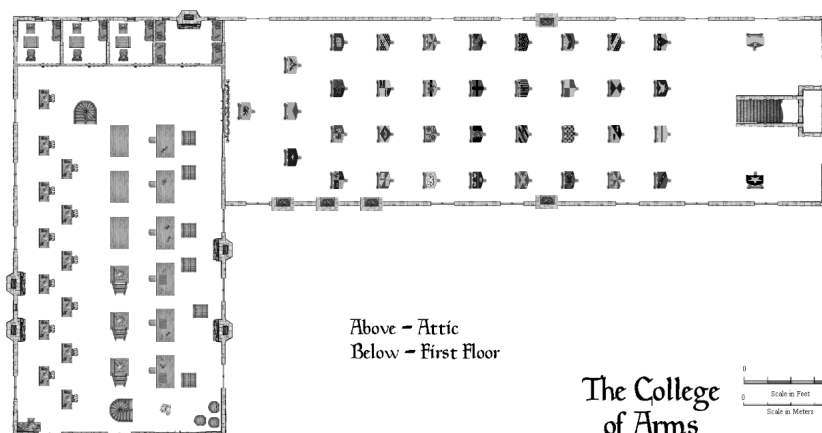
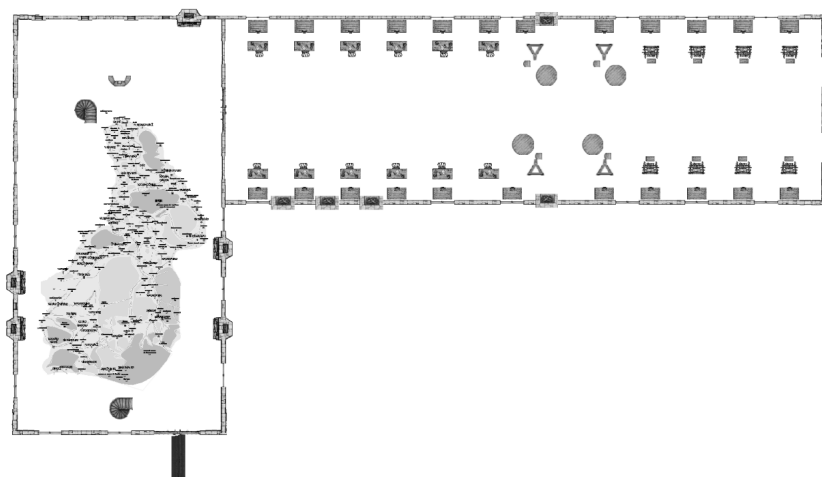
<http://www.libraryofhiabuor.net/CollegeOfArmsColour.PNG>



Above - Ground Floor
Below - Cellars

The College
of Arms
(Ongus,
Albion,
c1599)
(Lower Floors)





Above - Attic
Below - First Floor

The College
of Arms
(Ongus,
Albion,
c.1597)
(Upper Floors)

0 20
Scale in Feet
0 6
Scale in Meters

